

## STIRRING MUSIC PART OF BEN HUR

Masterful Compositions Lend  
Effect to the Powerful  
Scenes.

SEATS TO BE IN DEMAND

Sale Opens at Academy Thurs-  
day—Melodrama at Bijou  
This Week.

This week will be one of preparation at the Academy for the engagement of Klaw and Erlanger's great production, which begins Monday night, April 24th, to continue through the week. Two matinees will be given.

Next Thursday the sale of seats for "Ben Hur" will begin at the box office. It is no exaggeration to say that the demand for seats will be great.

The most stirring of "Ben Hur" has attracted great attention and high praise. As a play it presents a spectacle of Oriental pageantry and stage craft with all its modern illusions to dazzle the eye. It has frequently been commented on that the production is entirely American. General Lew Wallace, the author, the actors, scenery painters, mechanical experts and producers are all Americans, and last, but not least, the composer of the music Professor Edgar Stillman Kelley, is thoroughly an American or American ancestry.

The "Ben Hur" Music.  
The instrumentation of the "Ben Hur"

slow, soft march of the caravan across the desert sands. The "Ben Hur" theme is always given to emphasize the victory or great achievement of the hero and is heard all through the composition. The first time that Ben Hur refers to the Nazarene and tells he gave the boy a draught of cold water, the audience hears the beautiful solemn strains in A major that are always used to depict the Saviour. And again the same theme is used when his presence is shown by the shaft of wondrously brilliant light, on the Mount of Olives.

In act I, scene 1, there is the trumpet call—a military theme of great decision—then the "Gallery" theme, when Ben Hur works as a slave among slaves at the oar. This is followed by that majestic scene in which he saves the life of the Tribune, Arrius, who floats on a spar in the open sea. The "Ben Hur" theme mingling with this in a most striking harmony—the movement of the powers emphasized. This is a most perfect piece of music-writing, being on the same lines as some of Bach's preludes.

### Chorus of Two Hundred.

In the third act, when Ben Hur comes to the Grove of Daphne, nearly 200 singers take part in the music that is composed in eight-part writing, a mixed chorus of men's and women's voices. The Greek scale is used first with Greek musical progressions and then the second part is modern. In this is wonderful counterpoint.

In the "Spinning of the Spider's Web" (Ben Hur in the toils of Iras) ancient timbre is employed, an elaborate ballet and reveals an Arabian scale is used. In the "Spinning of the Web" the peculiar effect is gained by the stage lights carrying the melody and the brasses in strong counterpoint. Wherever the horses come on the motif of theme—the rhythmic hoof-beats of the pawing, tramping steed is emphasized. In the fourth act the prelude is again Egyptian.

In the "Vision of Ben Hur," while he sleeps in the Vale of Minom, he sees the mount of Olives and hears voices singing "Who is this that Cometh?" to which the childish trebles reply "This is Jesus of Nazareth." The music for this is written in form of a G major—small but perfect. The whole chorus takes up the theme, singing "Lo! behold, the King Cometh." A shaft of light falls upon the kneeling figures, again the "Star" theme is heard as the chorus sings "Hosanna." The composition ends in an elaborate canon beginning with the words of the "Nunc Dimittis" ("Lord, now lettest thou thy servant depart in peace," The soprano and basses sing "This is Jesus of Nazareth," while the altos and tenors continue to chant "For mine eyes



AT OCEAN VIEW.

We are getting these lots into the hands of people who are going to build.

Every house that goes up will increase the value of your lot.

Where is our property? Only five minutes' walk along the beach from Ocean View Hotel. Electric car service through this property.

We are convinced that whether you are in search of pleasure or prosperity that no other equal opportunity can be found as this we offer you.

Call and see us and let us talk over the matter.

**TERMS: \$10.00 Cash and \$5.00 Per Month.**  
No Interest or Taxes Until Paid For.

### DIRECTORS.

J. W. SPAGAT, President..... Norfolk, Va.  
J. T. WHITE, Vice-President..... Norfolk, Va.  
J. L. BUNTING, Sec'y and Treasurer..... Norfolk, Va.  
C. M. CRUSER, Director..... Norfolk, Va.  
J. D. LEVY, Director..... Norfolk, Va.

BUY NOW.

THEY ARE GOING.

## OCEAN VIEW LOTS

AT OCEAN VIEW, ON THE SANDY BEACH.

WRITE TO-DAY.

DO IT NOW.

Lots right in this plot that sold last year for \$150 and are to-day held by their owners at \$350 and \$400 each, and two of them were sold last week at those figures.

HERE IS YOUR OPPORTUNITY.

WE WILL SELL YOU A LOT ADJACENT TO THE ABOVE AT FROM  
**\$125 to \$175.**

If you cannot build a cottage this season you can pitch a tent. Over 200 camping parties last year.

## OCEAN VIEW COTTAGE CO.

1114 East Main Street, Richmond, Va., or  
274 Main Street, Norfolk, Va.

HERE IS PROOF

Over 200 Lots  
Already Sold and  
100 Cottages  
Already Built  
AT OCEAN VIEW.

The Finest Beach on the Coast.

Twenty minutes' ride to Norfolk, five minutes' walk to Ocean View Hotel. Ocean View is IT for fishing, boating, pleasure and comfort. Look at our terms. Think of the pleasures. Fill in the coupon in the corner below. We will show you the season from May to December. Forty Richmond people bought lots last week.

SIZE OF LOTS:

50 Feet by 150 Feet  
Possession of Lots  
at Once.

### COUPON.

Fill up with name and address, cut out and mail to Ocean View Cottage Company, 1114 East Main Street, Richmond, Va.

NAME .....  
ADDRESS .....



STRIKING SCENE FROM THE THIRD ACT OF BEN HUR.

score is elaborately colored—both Egyptian and modern—irresistible, brilliant and spontaneous. Kelley makes constant use of the "leit motif" or theme, as in the prelude. The opening prelude contains the first notable motif, the "Prophecy" theme preceding the meeting of the Three Wise Men of the East. A chorus of 10 men's voices chant in unison "The Vision of Isaiah."

The third theme is called "The Camel" and is introduced with fine effect. In this, for the first time, the eleven-tone scale—the Greek or Egyptian scale—is used and gives the suggestion of the

have seen thy salvation." As the curtain falls the song of thanksgiving long lingers on one's ears.

### A Convict's Daughter.

The Bijou will have a week of melodrama, beginning to-morrow night. The play is from the pen of A. F. Faver, known to the dramatic world as a playwright of ability. "The Convict's Daughter," said to be filled with sensational features and burdened with thrilling climaxes, has been four seasons on the road. The story is told as follows:

"The startling revelation found between the leaves of an old family Bible, disclosing to an escaped convict and



BEN HUR APPEARS BEFORE MESSALA.

tramp the identity of his daughter as a most beautiful and accomplished young lady, who, has been adopted and reared by a Southern colonel of distinction and fortune, surprises the convict so much that his better feelings overcome him, and then and there he resolves that, for his daughter's sake, he will become a better man in future and an honor to his child. The secret of her birth is revealed, however, by Colonel Gould himself when the hand of his supposed daughter is proposed for him. His rival hears the story also, and in order to win her himself he tries to take advantage of it. The girl's own father makes his appearance at this unhappy moment and the rival lover remembers him as an escaped convict and threatens to send him back to prison unless he aids him to win the girl's hand.

The author has provided an American play for all American people. Full of startling surprises and dramatic climaxes. A clever company of players, each one selected for his or her personal characteristics, a wealth of beautiful scenery and effects, including the railroad scene, makes this a melodrama that should appeal strongly to the patrons of the house.

### Two Ways of Doing Business.

I have seen in London only one office where there is any real enthusiasm. And the employees seldom have any interest in the business beyond drawing their salaries. In most of the factories, and even in the offices, they are taught a certain round of duties and they are allowed to do nothing else. They seldom suggest improvements for fear of losing their places, where in America they'd soon lose their places if they didn't make suggestions. Here, it's

the firm in its private offices, and everybody else doing as little as possible, and never stepping out of the rut they're put in; and there it's everybody working

together, coals off, and the head of the concern glad to listen to the office boy, and to do as he says if it means results.—Correspondence in Vanity Fair.

## KESTER TALKS OF DRAMATIC WORK

This Playwright Has Furnished  
Eight Stars With  
Pieces.

HE LIVES IN VIRGINIA

Dramatist Does His Writing on  
Estate of George Wash-  
ington.

By Bruce Chesterman.

In Woodland Mansion in Fairfax county, a fine old country house which was a part of the estate of George Washington, lives Paul Kester, the dramatist, who has written plays for stars of international reputation.

To look at Paul Kester, one would never for a moment suppose that he had ever in his life done anything that would entitle him to any consideration above that accorded an ordinary mortal in the most commonplace walk of life. There is nothing strange in this, however, for genius bears no special trademark, but one is rather apt to associate a man's personal appearance with the work he has done. In the parlance of the stage, they expect him to "look the part" and it is a matter of surprise when he does not, though in the majority of cases, the latter is the rule.

The first recollection this writer has of Mr. Kester was when he saw him years ago, standing in the Academy box office. The playwright's head just reached a little above the window, for Mr. Kester is not a tall man. The dramatist, upon that occasion, had retired to that place of safety in order to have a few words with the manager of the production. Mr. Kester does not require a great deal of space to accommodate him, and he very meekly occupies what is by right his due. When he had finished his conversation with the manager, Mr. Kester rather timidly approached the doorkeeper, and with apology in his face for not having a ticket, he entered the house, as he desired to witness the performance of the play he had written.

### Has Accomplished Much.

Mr. Kester at this time appeared a mere boy and when I saw him a few days ago, he still looked as though he had only safely passed out of his teens. That is why Mr. Kester has to step aside to let others pass. His boyish face, slight figure, and lack of height, impress one that he is only little more than a youth, while in reality he is thirty-five years old, which, however, may be considered quite young for a man who has written plays for eight stars, seven of whom have been classed as being of whom many a dramatist would be proud to be called a peer. The stars in question are Alexander Salvini, Modjeska, Jannussek, Rhea, Langtry, Ada Rohan, Julia Marlowe, and Bertha Gailand, all but the last named being certainly the most luminous that have shone in the theatrical firmament within the past

generation.

It will be noticed that these players, all but the first one mentioned, are women. Mr. Kester's career as a dramatist seems to have been closely associated with the opposite sex, and except in the case of the younger Salvini, his plays have been performed in nearly every instance by famous actresses. Indeed, Mr. Kester's first effort was in collaboration with Mrs. Fiske, when as a result of their joint work, "The Countess of Roudine" was given to stage literature, being produced by Modjeska at the Union Square Theatre, New York, and after its first season "died gracefully." This playwright, faintly informed me. This play was written sixteen years ago, when the now well-known dramatist was but nineteen.

### How He Started.

"What induced me to take up the work of a dramatist?" he said, repeating the question. "Well, I just naturally fell into it. As a boy I haunted the galleries of the playhouses in Cleveland, and formed a fondness for the stage. I was a gallery god."

"What was your next play, after the Countess of Roudine?"

"I saw your play," for Alexander Salvini about twelve years ago. My play, 'Nell Gwynn' was produced both in this country and England, and 'Mam'selle Mars' produced by Langtry, had a three months run in London."

"I saw your play, 'What Dreams May Come,' when Jannussek appeared in it here about nine years ago."

At the mention of this play, Mr. Kester's face assumed a much the expression of a fond parent when speaking of the child that is nearest his heart. It was evident that this was the favorite child of his brain.

"That is a play I like much better than any of the romantic dramas I have written," said Mr. Kester. "It was something of a study, and I wish to do another piece of work along similar lines. Perhaps I may, sometime, but they keep me busy writing this romantic stuff. It is simply life for me to do this, so I suppose I ought to be satisfied. For next season I am writing two original plays—they will not be dramatizations, as was 'Dorothy Vernon of Haddon Hall' for Miss Gailand, and 'When Knighthood was in Flower' for Miss Julia Marlowe. I have only made three dramatizations; all of my other plays have been original. One of these plays is to be produced in London by a well-known English actress, (and the other for Miss Gailand. The play for Miss Gailand is to be a costume comedy, the title of which I have not chosen."

"Where do you do most of your work, Mr. Kester?"

"I do nearly all of my writing at my home, Woodland Mansion, in Fairfax county. The house in which I live was a part of the estate of George Washington. It was built for Nellie Custis, and is a great, rambling old house. Think of it, the building is one hundred and thirty-three feet long, I am only in New York in connection with the business of placing my works. Almost all of my time is spent at my home in Fairfax. I am a successful farmer, I am laughing, and do deal in that direction."

Just then the curtain rose, and Mr. Kester did not appear altogether at ease. It is a well-known fact that many men, whose business is that of the theatre, prefer to be in the rear of the house, have a feeling of being out of place when they are well down among the audience. Mr. Kester seems to be no exception to this rule, for as soon as the curtain was up he said, "I get nervous sometimes during a performance, and like to get in the rear. I am going to stand back of the railing." And this modest of playwrights vacated his seat, and quietly made his way to the rear of the house, and got behind the railing, and a backward glance showed me his meek face, peeping over the red plush.

## CERTIFICATE.

### Special One Year Trial Offer.

THE BIGGEST MAGAZINE BARGAIN EVER OFFERED.

THIS COUPON, IF RETURNED WITHIN 60 DAYS FROM ITS RECEIPT, WITH 10 CENTS IN COIN OR IN POSTAGE STAMPS, WILL BE RECEIVED IN FULL PAYMENT FOR ONE YEAR'S SUBSCRIPTION TO "EVERYDAY LIFE," A VERY GOOD THING AT A VERY SMALL PRICE. THIS MONTHLY MAGAZINE WILL CONTAIN WHAT IS NEWEST MOST USEFUL ENTERTAINING AND INSTRUCTIVE FOR HOME FOLKS. SHORT STORIES, TAUNING AND HINTS, THE WORLD'S DOINGS, FARM AND GARDEN, A CHILDREN'S DEPARTMENT, GOOD MEDICAL ADVICE FOR THE FAMILY, IN SHORT, AN ABLY EDITED MAGAZINE FOR MEN AND WOMEN, COMPLETE WITH BEAUTIFUL ILLUSTRATIONS.

### EVERYDAY LIFE.

Published by U. S. MAGAZINE CO., Buffalo, N. Y. P. O. Drawer 999, BUFFALO, N. Y.  
(Printing Plant at No. 197 Main Street.)

Enclosed please find 10 cents (in silver or postage stamps), for which send to the following address: "EVERYDAY LIFE" MAGAZINE, every month for twelve months. Don't delay, but send at once.

Name.....  
Post Office.....  
County..... State.....

10c.

## BIJOU

Week of April 17. Every Night at 8:30.  
Mats. Tues., Thurs. and Sat.

THE MOST POWERFUL  
MELODRAMA OF THE DAY!

In Five Acts, Love, Pathos,  
Depicting Hate and  
Passion.

## THE CONVICT'S DAUGHTER

A HEART STORY.

Pure in Thought, Action and Language!

A Wonderful Play. A Strong Cast, Embellished by  
the Most Beautiful and Startling Scenic Effects.

SEE THE ESCAPE ON THE MOVING FREIGHT TRAIN!  
THE BEAUTIFUL SOUTHERN HOME!  
THE UNIQUE CHARACTER, WEARY WILLIE!  
THE HOBO HERO!

No performance next Friday, the theatre closing Good Friday,  
April 14th.

## FIRST TIME IN VIRGINIA. GALA EASTER OFFERING.

An Entire Week APRIL 24 to 29. Matinees Wednesday, Saturday.  
THE KLAU AND ERLANGER CO. (Inc.) Stupendous Production of General Lew Wallace's Religio-Historic Romance

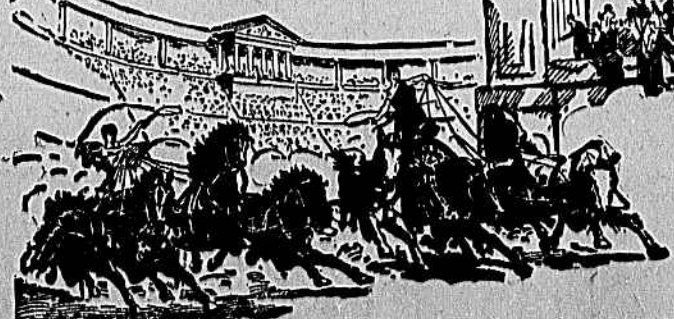
## BEN

Dramatized by  
WILLIAM YOUNG.

350 PEOPLE IN PRODUCTION.

## SEAT SALE OPENS THURSDAY

ery, Reserved, \$1.00; Admission, 50 cents. Mail Orders for Seats promptly filled when accompanied by remittance and self-addressed stamped envelope for reply, after regular sale opens. Address C. W. REX, Manager Academy of Music, Richmond, Va.



EIGHT HORSES IN THE THRILLING CHARIOT RACE.

EXCURSION RATES ON ALL RAILROADS.

Music by  
EDGAR STILLMAN KELLEY.

PRICES: Entire Lower Floor and First Three Rows of Balcony—\$2.00; Next Four Rows, \$1.50; Balance, \$1.00. Gal-